

CANADIAN MOVING PICTURE DIGEST

Vol. 19, No. 52

TORONTO 2, CANADA

April 28th, 1928

THE OPEN SEASON FOR THE SAP!



It's getting so that Spring means nothing but blah about next season—Let the saps talk but don't listen—

NOW IS THE TIME FOR PICTURES
others **TALK** 'em—we **DÉLIVER** 'em

FOR EXAMPLE
BEN-HUR, THE BIG PARADE, LOVE, THE STUDENT PRINCE, THE ENEMY, LONDON AFTER MIDNIGHT, THE PATSY, THE SMART SET, BABY MINE, THE FAIR CO-ED, THIRTEENTH HOUR, WEST POINT, LATEST FROM PARIS, THE BIG CITY, THE DIVINE WOMAN, ETC., ETC., ETC.

AND FOR THE REST OF THIS SEASON
ACROSS TO SINGAPORE, (Novarro), LAUGH, CLOWN, LAUGH (Chancy), CIRCUS ROOKIES (Dane-Arthur), THE ACTRESS (Shearer), DIAMOND HANDCUFFS (Joan Crawford), THE COSSACKS (Gilbert), SKIRTS (Syd Chaplin), DETECTIVES (Dane-Arthur), TELLING THE WORLD (Haines) — and More! More! More!

M-G-M



THE IMPORTANT COMPANY

PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
259 SPADINA AVENUE, TORONTO 2

"I'd like to keep the Lindbergh print three more days."



"When can I get a return date on that Lindbergh picture?"



"Rush that re-order to branches on Lindbergh 1 sheets, 3 sheets, mats and press books. Fast!"



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Metro-Goldwyn-Mayer presents



**40,000
MILES WITH
LINDBERGH**

A handsome 1-sheet and 3-sheet for your house-front!

exhibitors are cleaning up with the most timely showmanship film of years—don't miss out on it!

NEVER again
WILL there be
A novelty sensation
TO equal "40,000 Miles
WITH Lindbergh."
JOIN the thousands
OF live-wire theatres
PLAYING it now
TO amazing profits!

40,000 MILES WITH LINDBERGH IS THE TALK OF THE NATION!

"Lindbergh picture biggest thing I ever bought outside of Ben-Hur and The Big Parade."—Fred Mercer,

CAPITOL, WALLA-WALLA, WASH.

"Forty Thousand Miles with Lindbergh is one of the most inspiring records of dramatic achievement ever flashed on the screen. Every man, woman and child will want to see this thrilling and real adventure story."

—Regina Cannon in N. Y. AMERICAN

"Forty Thousand Miles with Lindbergh stands unsurpassed by any short-feature subject that we ever played. Holding picture full week."

—J. C. King, FAIRFAX THEATRE, MIAMI, FLA.

"Played Lindbergh to wonderful business."

—Chas. Peterson, WINDSOR THEATRE, HAMPTON, IA.

"Best short-subject special we ever ran. Wonderful drawing power. How that boy is liked. Would advise running this picture at any price."—Harry D. Stearn, WILMER & VINCENT CORP. NORFOLK, VA.

"It ran away with the program."—Tim Roberts, MADISON, MANSFIELD, O.

"Interesting, engrossing and sure-fire."—FILM DAILY.

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AVIATION SPECIAL

PARAMOUNT NEWS SCOOPS THE WORLD

PARAMOUNT camera man positively
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It Certainly Pays

TO PLAY

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Canadian Moving Picture DIGEST

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. - Toronto
New York Office
45 West 45th Street

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly
Telephone: Trinity 1481

RAY LEWIS
Editor and Managing Director

Vol. 19, No. 52

TORONTO, CANADA

April 28th, 1928

A British "Black Eye"

S. MORGAN-POWELL comments in *The Montreal Star*, upon our Industry in what he terms "A Film Fight." See page 9 Digest for his views.

I wish that Mr. Powell would have something to say on the matter of British producers selling Canadian Rights of British pictures to the United States; and forcing us to deal with U. S. distributors for our British pictures.

"What is sauce for the goose is sauce for the gander" might be reasonably applied to the Canadian distributor who prefers to buy his British pictures from England direct; and finding this impossible refuses to buy British pictures from the U. S.

It might also be reasonably applied in connection with the situation as it affects the Canadian exhibitor.

Why should he build up a British Film Market in Canada for U. S. distributors to capitalize upon? If the British are now agitated about the control of British screens through the U. S. control of the Film Industry, why are British producers strengthening this control by forcing Canadians to purchase British pictures from the U. S., giving the U. S. distributors the further control of British films?

The attitude of keeping British screens under British control; and strengthening the position of the British Industry; and then selling Canadian Rights of British Films to U. S. distributors appears somewhat contradictory.

I consider that it is most unfair to give the public but one side of the question, appealing to their patriotism to support British Films; and not informing them that British producers are forcing Canadian distributors to buy British pictures from the U. S.

I mentioned "Dawn" a few weeks ago as an example. It deals with the heroism of Nurse Cavell, an English-woman; and is said to have been produced with the idea of perpetuating her memory.

Sir Austen Chamberlain was instrumental in having the English Censors ban the picture for its alleged inaccuracies; and indirectly we are told, for international diplomatic reasons.

We are not here dealing with the advisability of releasing this picture. A nation, with whom we are now



RAY LEWIS

at peace, is protesting against the release of this film.

This Industry has bent an attentive ear to protests from races and creeds; and the protest of a nation should be worthy of consideration.

If someone produced a picture dealing with the atrocities in the Congo under Belgium control, centralizing its big punch around the rubber industry as it affected the lives of the natives, I wonder if Belgium would be thought reasonable in her protest against the exhibition of such a film?

However, as I stated, I am herein not interested in a discussion of the merit, or quality of "Dawn." I am interested solely in its release; and I think that we are most justified in asking the sponsors of a British Film Industry who have filled our press with anti-American Film propaganda, who have waved aloft the British Flag of patriotism to help establish a British Film Market, why British producers refused to sell to Canadian distributors the Canadian Rights to "Dawn," but sold Canadian and U. S. Rights combined to a U. S. distributor, forcing Canadian distributors, desirous of releasing this picture in Canada, to negotiate with the U. S. for the Canadian Rights.

It certainly gives the British Film producers and distributors, for whose support a mighty Trade War is being waged, a noticeable "Black Eye," and before Canadian distributors and exhibitors continue to build up a British Film Trade in Canada, it might be advisable to find out whether Canadians resident in Canada, or U. S. distributors resident in the U. S. are to capitalize on the British propaganda and exploitation of British films in Canada.

Ray Lewis

Famous Players Theatre Interests Seating 139,261

The circular published by Royal Securities in connection with the bond issue of the Famous Players Canadian Corp., \$5,000,000 6 per cent first mortgage 20 year sinking fund gold bonds, series "A," reveals that Famous Players Canadian Corp. is now in control of 123 theatres with a total seating capacity of 139,261.

The theatres are located in every important city from Montreal to Victoria; and places Famous in the important position of being controlling factors in the Canadian Film Industry.

The balance sheet of the company at Jan. 28, 1928, shows land, buildings and equipment at cost of \$7,208,073 against which the Company has written off out of earnings to date \$1,442,634, leaving net book value of \$5,765,439.

The company in addition to these fixed assets has shares in Eastern Theatres Limited (operating the Pantages Theatre, Toronto) and Mansfield Theatre Company (operating Loew's Theatre, Montreal) amounting to \$1,371,968, these being specifically pledged as security for the bonds.

Against this combined book valuation of specific security of \$7,137,407

it is stated that the current combined value of these assets is actually in excess of \$8,000,000. The combined value of the Company's properties specifically mortgaged or covered by the floating charge, less outstanding purchase money mortgages is shown at \$9,673,713 equivalent to \$1,934 per \$1,000 first mortgage bond.

It is pointed out that these assets do not include any value for franchises, contracts, leaseholds, etc., carried at a book value of \$6,114,539 whereas approximately 40 per cent of the company's profits last year were derived from leasehold properties.

Balance of profits available for bond interest, depreciation, etc., for the years ended August, 1926 and 1927 respectively were \$777,049 and \$1,169,493; and for the five months ended Jan. 28, 1928 they were \$672,301.

The average annual earnings on this basis for the two years and five months were \$1,083,660, of 3.61 times annual interest requirement of the bonds now being offered.

The offering price of the new bonds, which mature April 1, 1948, is \$100 and accrued interest, to yield 6 per cent. Denominations are \$1,000 and \$500, with principal and interest payable in Canadian, United States and Sterling funds.

It will be recalled that \$3,000,000 of the 6½ per cent debentures, rank-

ing junior to the bonds of the new "A" issue, were offered by Royal Securities previous to the \$5,000,000 issue at 6 per cent; and were quickly over-subscribed.

The proceeds of both the bonds and debentures will be applied towards the redemption of the presently outstanding 6½ per cent bonds and an 8 per cent first and second preferred shares of Famous Players Canadian Corporation. Issuance of the new securities means the elimination of bonds and preferred shares carrying high interest or dividend rates and will consolidate the company's capital position to justify the expectation that earnings for common dividends will be available at an early date.

Coming



"Wild Geese"

Thank You Mr. Exhibitor

R. B. BURKO

General Manager

Since our advertisement, announcing that we were back in the supply end of the theatre equipment business. The results have been most gratifying.

Proving that SERVICE and QUALITY, which we feature above anything else, is of utmost importance.

CANADIAN THEATRE SUPPLY COMPANY
:[Eastern Canada]:

DISTRIBUTORS ELECTRICAL AND MOTION PICTURE EQUIPMENT

ALBEE BUILDING

12 MAYOR STREET

MONTREAL, QUE.

THE SUCCESS OF YOUR THEATRE DEPENDS UPON GOOD EQUIPMENT

Ray Presents

"THE LAST COMMAND" is so good, that I have saved it to comment upon editorially.

It was presented at the Uptown Theatre, Toronto, and has as its star, Emil Jannings; as its producer, Paramount; and its director, Joseph Von Sternberg. The material was secured from a story by Lajos Biro.

"THE LAST COMMAND" teaches the Industry of Motion Pictures that the tragic which includes an unhappy ending can be successfully "put over" in Motion Pictures, providing the material in acting, direction and story is there.

It would be foolish not to admit that Jannings makes the tragedy of this picture box-office value through his superb screen artistry and the magnetic influence of his personality.

JANNINGS also teaches the screen that no artistic effort is "over the heads" of the Motion Picture masses, that they have a scent for real ability; and that screen magnetism does not necessarily imply that the artist is obliged to have a profile like an Adonis to become a screen favorite, that magnetism photographs magnificently.

"The Last Command" is a tragedy from beginning to end; and its director has very sanely refrained from injecting any irrelevant comedy matter into the subject in order to lighten its tragic import.

RUSSIA'S democratic upheaval is here depicted, the destruction of the aristocracy, with the birth of democracy, democracy which first expressed itself in the supremacy of mob license until the mob surfeited itself with the blood of the aristocrats, their wine and the destruction of the old order.

Jannings in the role of a Russian General, in the Czar's army, cousin of the Czar, is revealed as part of the prospecting crowd who have turned to Hollywood as the land of gold and sunshine.

HE IS SELECTED to impersonate a Russian General; and the command of an attack in this Motion Picture being produced brings back to him the period before the Czaristic downfall in Russia, when he and other members of the Royal family; and the entire Aristocratic Regime, suffered its defeat at the hands of an insurgent army and a civilian uprising.

The General, throughout the picture, hovers over the borders of insanity, only able to take care of himself in a half-dazed fashion. The mob has

stripped him of his command, gold braid, brass buttons, sword, beaten him and spat upon him; and only the cunning of a woman's love saves him from being hung by this self-same mob. The tragic death of this woman, who saved him from this mob, this daughter of the people, who first sought to destroy him, but being brought into intimate association with him, learned to love him, and gave her life to save him, is the "last straw" which this Russian Aristocrat can bear; and the shock berefts him of all reason, all but the faintest glimmer of understanding.

LIFE plays amusing tricks upon we mortals; and this story ringing true to life, finds a revolutionist, whom this Russian Commander once persecuted for his anarchistic tendencies, in Hollywood, director of the Russian picture being produced.

The old General in the attack re-awakens the old spark, urging his men to victory; and then the thread, the very slender thread of life and reason breaks; and it is for this great General his "Last Command."

AS JANNINGS collapses, the director, also a Russian, he who was once persecuted by this aristocrat representative of the autocratic attitude of an Aristocratic Russia, covers him with the flag of his nation; and as his assistant director sighs forth "He was a great actor," the Soul of the Mob in its spiritualized state, bows before the Soul of the Aristocrat and whispers, "He was a great man."

A daring finish for a Motion Picture, entertainment that is directed to torture the heart with no relief of tears, tragedy beyond the realm of weeping. Heart-ache and food for mental thought. The Nobility of the Old Order and the Nobility of the New Order; and between these two stratas, an order less than the beasts, man's inhumanity to man. Man's inconsideration of the right of man to conduct his life according to that Eternal Law, the greatest good for the greatest number.

JANNINGS' work is so powerful, that despite the excellence of Evelyn Brent's work, and the work of the entire cast, "The Last Command" is Jannings. To miss playing this picture is to miss presenting your audience with one of our best screen productions; and commercially to overlook a most profitable investment.

Paramount is to be congratulated upon the good taste, tact displayed in this production; and the most amiable relationship which must exist between Jannings and Paramount in order to enable this very great artist to give us such evidence of his best. Class A.

THE WOMEN who are at present interesting themselves with the admission of children to Motion Picture theatres, might be reminded that there is at present an Act which governs the attendance of children under fifteen to Motion Pictures.

It might be advisable for exhibitors to bring this section of the Act to the attention of the press which has been given so much generous space to the activities of women in connection with enforcing children's legislation in respect to Motion Pictures.

THE ACT as it stands is as follows, have your newspaper publish it, bringing it to the special attention of women's organizations:

Extract from Ontario Act to Regulate Halls, Theatres and Cinematographs

10. A child under the age of fifteen years unaccompanied by an adult shall not be permitted to attend any exhibition by cinematograph, moving picture machine, or other similar apparatus for admission to which a fee is charged, except on Saturday of each week and on public and legal holidays, between the hours of 9 a.m. and 6 p.m. during which hours a matron shall be engaged in each theatre whose duty it shall be to supervise the conduct of such children and of adults toward them while in such theatre, the appointment of such matron to be sanctioned in such manner as the Treasurer of Ontario may direct; and the Treasurer of Ontario may at any theatre in his discretion dispense with the attendance of a matron.

The Act is being strictly observed according to the report of the department which exercises the right to operate this Act.

EDUCATIONAL'S offer of \$25.00 to the holder of a lucky number, drawn at the expiration of this offer which occurred noon of April 24th; rewarded Hugh W. Wallace of the "Kitsilano," Vancouver, B.C., whose number 1113. was drawn "from the hat" in the presence of The Digest.

MANAGER WALLACE has earned \$25.00 by simply being alive sufficiently to spend two cents on a postage stamp which mailed in a coupon, published by Educational in The Digest.

Since there could be but one lucky number, the other "live wires" will have to be content with the fact that they sent in their coupons; and did not throw away a chance to win \$25.00.

Manager Hugh W. Wallace gets a \$25.00 check from Canadian Educational, free from tax, or any encumbrance of any kind, \$25.00 because he read The Digest Educational page intelligently. Our congratulations.

TORONTO THEATRES

UPTOWN — "The Garden of Eden" with Corinne Griffith and Charles Ray — United Artists — Class B plus. An adaptation of the play, most admirably directed by Lewis Milestone who has a penchant for comedy. "The Garden of Eden" is therefore directed with the comedy element in view. There is nothing broad or farcical about the developments. Light, or polite comedy one would call it, and exceedingly entertaining. Corinne Griffith, a cabaret artist, impersonates a baroness in order to win for herself wealth and position. The wardrobe mistress (Louise Dresser), who is a real baroness, endeavors to allay the conscience pricks of the impersonator by informing her that since she has been adopted by a real baroness, impoverished by the War, that she (the impersonator) has every right to maintain her titled position. Charles Ray is the lover and "rich catch." Lowell Sherman who is a relative of the "rich catch" arrives for the wedding, to discover that the "baroness" is the charmer upon whom he would have bestowed one of those diamond bracelets which last forever, had she been possessed of the kind of philosophy which collects such charms. The subsequent exposure in which the bride tears off wedding veil, gown, and stands revealed in a most inviting "step-in" is exciting, but will not give you high blood-pressure, since women of today, show so much anyway. However, Corinne looks nice undressed and the wedding in bed, with bride and groom stealing away from the excited "family" is a joyous and merry finale. Corinne is very slim and very lovely. She is one of those dependable artists who always does good work. Louise Dresser registered in a small part big; and so distinctive was her personality that those who did not know her asked who was that good looking and clever woman.

TIVOLI — "The Harvester," with an All Star Cast — FBO — Class B plus. Gene Stratton Porter's novels enjoy a position all their own. Some may claim this author's stories are sentimental, while others attribute to her stories an indication of an infinite tenderness. This much can be said of them, they have a popular following; and will never cause this Industry any head-ache, or heart-ache. They provide whole-

some entertainment and enjoyment, and the whole family can find a topic upon which all are agreed. "The Harvester" presents a hero who is a collector of herbs, which he sells. He meets our heroine in the woods and finally after several love episodes, persuades her to marry him. She subsequently confesses, during a serious illness, that she has been in love with a doctor, who cared for her invalid mother. This revelation upsets the ideals of our hero, but he overcomes his personal interest sufficiently to send for this doctor in order that his wife may be cured of her illness. Our hero, finding this of no avail, performs the miracle of healing through love and kindness; and for his reward receives the undivided love and devotion of the wife he has restored to health. Orville Caldwell did good work as the hero; and Natalie Kingston made an excellent heroine. Leo J. Meehan directed the picture so that each situation had its particular tender appeal. The various characterizations as presented by an able cast help to make "The Harvester" a pleasant and unusual feature.

LOEW'S — "The Patsy," with Marion Davies — Metro-Goldwyn-Mayer. A Class A comedy. Marion Davies is "It" in this feature and King Vidor gives her every opportunity to exercise her ability by his most skillful direction. The production is beautifully staged — an adaptation of the play by Barry Connors, the plot deals with the "drudge" of the family, the younger sister, who is "the patsy," while her elder sister spends the family exchequer upon all the "little nothings," which make life worth while. It so happens that the reign of "Maw Harrington" comes to an end through the assertion of husband's rights by "Paw Harrington." With "Paw" as master of the household, our "Patsy," young, beautiful, charming, gets her rights; and wedding bells with the hero of her choice (Orville Caldwell). The story abounds with most amusing situations, and the titles are equally amusing. Del Henderson and Marie Dressler were wisely cast; and add their substantial contributions as "Paw" and "Maw" Harrington to the merriment and success of this most excellent entertainment. As a comedienne of distinctive charm and refinement, Marion Davies enjoys a position all her own upon the screen.

Standard Exhibition Contract For Canada

Goes Into Force June 1st—Col. Cooper Elated with Progress Made

Col. John Cooper, president M. P. P. D. A., informs The Digest that the Standard Exhibition Contract has been adopted for Canada.

This contract is filed with the American Arbitration Association, and is the contract which resulted after a series of conferences between exhibitors and distributors had been completed.

There have been a few technical changes introduced to make the contract operative in Canada, but these changes are merely technical and do not alter the purpose or import of the clauses of the contract.

Changes are as follows:

Changes in the Standard Contract to make same applicable to Canada:

CLAUSE 2, paragraph B, third line—change "The United States" to "Canada."

CLAUSE 7, seventh line — change "United States" to "Canadian."

CLAUSE 14, second line add (Excepting Canadian Customs duties) after the word "charge."

CLAUSE 14, strike out last three words "American Arbitration Association" and insert "Board of Trade of Toronto."

CLAUSE 16, second paragraph, fifth line — change "United States" to "Canadian."

CLAUSE 18, fifth, sixth, seventh and eighth lines — strike out "American Arbitration Association, 342 Madison Avenue, New York City, bearing date May 1, 1928, and identified by the signatures of the Contract Committee appointed at the 1927 Motion Picture Trade Practice Conference" and insert "Motion Picture Distributors and Exhibitors of Canada bearing date of May 1, 1928, and identified by the signature of its President."

CLAUSE 18, sixth paragraph strike out "State of New York" and insert "Province of Ontario."

CLAUSE 22, second paragraph, strike out names of American cities and replace with "Toronto 30 days (city contracts 15 days); Montreal 30 days; St. John 30 days; Winnipeg 30 days; Calgary 35 days; Vancouver 40 days."

ADDITIONAL CLAUSE 3, Road Shows — strike out "New York and Los Angeles" and replace same with "Toronto and Montreal" in each case.

ADDITIONAL CLAUSE 3, fifth paragraph — change "The United States" to "Canada," in three places.

Vaudeville and Pictures Solidifies Its Position

Public Seeking Combination of Recreation for Their Patronage

THE VICISSITUDES of the theatrical business are proverbial. Investment in the successive projects of the dramatic, lyric and concert stage has never risen above the conservative banker's dictum — "speculation." Yet out of all the surge and resurge of the various forms of stage entertainment, vaudeville and motion pictures seem to have achieved and to hold permanently the position of being institutional and national theatres of public favour. Vaudeville has known the ebb and flow of popularity. But, like the sea, it survives and triumphs in its permanency. There have been seasons when its patronage disappointed its own most aggressive managers. With the factors of Vaudeville, to stand still is intolerable. To go backward even temporarily is incredible.

When the Motion Picture theatres gained a needed vitality by introducing personal presentations and a smattering of Vaudeville, there was some ominous forecasting to the effect that such methods would destroy genuine Vaudeville. But the current season—now in mid-career—is the best in point of attendance and profits that Vaudeville has ever known. Both units of the World of Amusement have helped each other, the Motion Picture and

Vaudeville combination bills are presenting substantial profits.

The recent mergers of the Keith-Albee and the Orpheum circuits, with Motion Picture Enterprise, amplified and solidified the permanency of vaudeville among our national theatrical institutions. Recently an issue of \$10,000,000 of convertible preferred stock in this corporation was placed upon the market by a syndicate of the foremost financial houses in New York, Boston, San Francisco and Seattle. No blare of trumpets or speculative propaganda preceded or accompanied this release of 7 per cent stock in the Keith-Albee-Orpheum corporation. Upon the day of its release, the issue was over-subscribed four times over. Within 24 hours it was commanding a premium in the open market. Investors met it with the confidence that in the past was given only to strictly industrial securities.

That incident is probably more convincing as to the permanency of Vaudeville, of its stability as an institutional national industry, than even the present average daily attendance of over two million American Vaudeville devotees. The vast real assets of the Vaudeville merger, its incomparable business organization and its record of conservative and yet courageous financial methods, have lifted it above and beyond the questionable confines of speculation. The occasional fluctuations of patronage are too

infrequent and momentary to menace the solid foundations upon which Vaudeville is built and expanding; and the same truths can be applied to Motion Pictures which are as much upon the screen of public attention as ever they were.

Owing to the tremendous crowds which attended the opening week of "Speedy" at the Metropolitan Theatre, Winnipeg, the picture was held over for another week. Walter F. Davis, the manager of the "Met.," has eliminated all stage presentations and every picture is made to hold good on its intrinsic merits, supported by a fine orchestral accompaniment and the organ accompaniments of the renowned organist of the house, Walter Dolman.

Coming



"Wild Geese"

Announcing the Celco Mazda Unit

The Mazda Lamp to replace the Arc is now coming into such general use that we have designed and are building, for the most part, in our own plant our Celco Mazda Unit. In designing our Unit, we tried, and believe we have succeeded, to produce a Unit that is perfect in every possible respect. Our Unit is simple but sturdy, easy of adjustment and operation, and extremely efficient.

LAMPHOUSE—Blued steel, ample size, neat design, fully ventilated, doors on both sides.

CONDENSERS—B. & L. Cinephors, special for Mazda, in machined cast iron mounts, easily removable.

REFLECTOR—B. & L. Cinephor, 5¼" special for Mazda, in three-spring cradle, instantly removable.

SOCKET—Mogul Porcelain Receptacle, swivel mounted on male half of 30 ampere slip stage connector, simple, instantly removable, trouble proof, and inexpensive in case of repairs.

LAMPS—600 or 900 watt 30 volt Projection, the Transformer handling either one without adjustment.

TRANSFORMER—Jefferson Special with Jewell Ammeter mounted thereon, for front booth wall mounting. Guaranteed, cool and quiet in use, two snap switches give full control of amperage and bulb.

SUB-BASES—According to order for Motiograph, Powers 6A or 6B or Simplex Projectors.

SLIDE CARRIER—Drop slide type. Push lamphouse over and show slides instantly as usual.

ADJUSTMENTS—Six handles at rear of lamphouse give, by rack and pinion, independent adjustment of either bulb or reflector up and down, back or forward or sideways. Pinhole in dowser.

FINISH—Natural blued steel, baked on black enamel, nickel plated rods, and polished aluminum handles.

OPERATION—We recommend for throws up to 100 feet, picture not over 10' x 14'. Users say, however, up to 12' x 16'. Light is even all over sheet, brilliant, constant and flickerless. No adjusting, no carbon fumes, no dark corners. For 110 volts 25 or 60 cycles, or 30 volt D. C. plant. Enormous current saving over arc, the 900 watt lamp draws 9 amperes from lighting circuit. Power circuit eliminated. Lamps rated at 100 hours life, we calculate they equal carbon costs at 80 hours, and our records show 150 hours average life. The use of good lenses, the Rorr or Gundlach No. 2, and a Gold Fibre Screen are necessary for finest results.

PRICE—Lamphouse with Base, Condensers, Reflector, Cables, Two Quick Change Sockets and One Bulb.....\$175.00
Jefferson Special Transformer with Jewell Ammeter for wall mounting 75.00

Get in on Mazda Operation NOW! Everybody's Doing It! Why Not You?

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is next in importance to good pictures. You will get "bigger houses" if the public find in your Theatre that harmonious atmosphere of restfulness necessary for complete relaxation. Entrust the decoration of your Theatre to

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The Film Fight Is On States Morgan S. Powell Views Film Reprisals as "Sauce for the Gander"

The Montreal Star of April 7th, published the following editorial comment by S. Morgan-Powell, dealing with the various Film quotas and reprisals which have been hurled as a bombarding offensive against the dominating position of the U. S. Film Industry.

THE FILM FIGHT IS ON

"There can no longer be any doubt that the United States film interests are seriously alarmed over the developments in Europe. Apparently they thought that the European film market was theirs for ever. Now that almost every country is making its own pictures, however, and taking steps to develop its own film industry, the American producers see inevitable inroads into their hitherto virgin preserves overseas. And they do not take kindly to the prospect. They have sent Mr. Will Hays, their controller, over to France to see what can be done about it.

"The situation has been misrepresented by various parties who find it more attractive to shirk the issue. The facts, however, will permit of no juggling. Great Britain, Germany, France, Italy, Austria, Poland, Hungary, Denmark Czecho-Slovakia, and Spain are all making motion pictures. Each nation has taken steps to foster its own industry. The methods differ, but the object is the same in every instance—to give the home industry a chance and to stop the hitherto wholesale exploitation of native ground by American film producers.

"Great Britain has a quota system on a sliding scale. For the year ending March 31, 1929, exhibitors must show 7½ per cent British pictures. By 1936 that percentage will have risen to 20 per cent. France has set a ratio of one French to four foreign films, with the additional proviso that treatment of foreign films will be based upon the treatment of French films by the country of origin of the foreign films. The quota, however, does not go into complete effect for some months. Germany has put a definite limit on film importation, permitting only 260 foreign import licenses, each good for one foreign film. Austria has a quota of twenty foreign films to one domestic film. Hungary requires one Hungarian

film to be produced by the importer of twenty foreign films. Poland puts a very heavy tax on American pictures. Spain, Denmark, and Czecho-Slovakia are all proceeding by way of impost, not by quota.

"But all these countries have taken steps to arrest the unlimited unloading of American pictures. As the British and European markets—particularly the British—mean all the difference between profit and loss for the few American companies that are paying an honest dividend out of real profits, it can readily be understood that the prospects of this concentrated European competition does not cheer them up at all.

"Yes they have absolutely no justifiable ground for complaint. For years, starting with the first year of the war, they took deliberate advantage of the European situation. They not only booked all their best films across the Atlantic, but they managed to get rentals for a large number of pictures that were second and third-rate and had been absolute failures over here, by the establishment of the iniquitous block booking system, whereby an exhibitor who wanted one feature

film was compelled to buy eleven indifferent films he did not want in order to get that feature. This system has been flung out of Great Britain neck and crop by Act of Parliament. France's resentment is clearly shown in her new quota measure. Germany is now in a position where she can dictate terms to the American competitors. She is their greatest competitor today, with Great Britain third, and shortly the Germans will lead the world in film production, as they lead it now in the standard of film produced.

"Mr. Hays is talking in terms of idealism in Paris today. All regulations, he says, must foster, not hinder, the development of the film, if they are to endure. It is to be assumed, however, that the European governments who have made these regulations will have something to say about their duration, without requesting any advice from Mr. Hays. He has the interests of his American employers to serve, and he is serving them to the best of his ability. But he is handicapped by the fact that he is compelled to plead today that what France intends to do, which is precisely what the United States has been doing for years in another form, is unfair. Yet, when the United States did it, it was quite fair.

"For years the American producers have combined together to keep European films out of the American and Canadian markets. They have succeeded because the former were not organized. They did not achieve their object by process of law, but by combinations in restraint of foreign competition. Now they are howling in chorus because Europe, taking a leaf out of their own book, is meting out to them the same sort of treatment they have meted out to her for fourteen years. There is no nation in the civilized world that finds it so difficult to learn that what is sauce for the goose is sauce for the gander. But the European film people are persevering with the teaching.

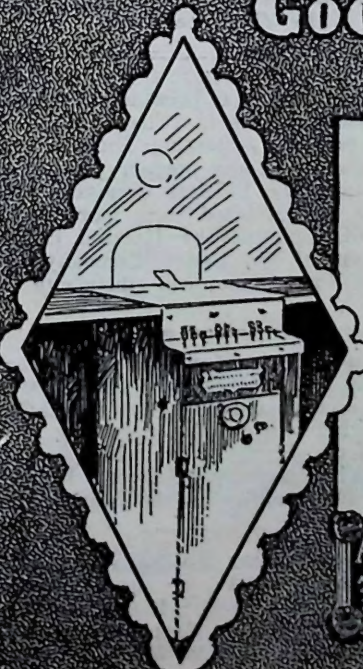
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Round About the Studios

Malcolm St. Clair has just been selected by Paramount to direct the projected cinema version of "The Canary Murder Case," famous mystery story by S. S. Van Dine, solved by the fiction detective, Philo Vance. William Powell will be the detective.

Daphne Pollard, famous English comedienne, will return to the Mack Sennett lot again. Her last appearance for Sennett was, "The Girl From Everywhere," with Mack Swain, and Sterling Holloway in the cast.

Incidentally, William Craft, to whom credit goes for the direction of Tryon's farce comedy successes, "Painting the Town," "Hot Heels," "A Hero for a Night" and "Fresh Every Hour," has renewed his contract with Universal for a number of years.

Jerry Drew, who has been co-featured in Mermaid Comedies and in recent months has played the sole feature parts in the same laugh productions, is to be featured by Educational in a new series of six 2-reel comedies. This series has not yet been given a brand name but each comedy will see Drew playing the feature role in a story especially suited to his type of fun-making.

Gwen Lee plays an important role opposite Lew Cody and Aileen Pringle in their newest co-starring vehicle for Metro-Goldwyn-Mayer, "The Baby Cyclone."

Tim Mix was a sensation at Keith's Palace opening. Several hundred exhibitors and friends attended the reception in his honor at local FBO exchanges. Sherman Fitch, FBO manager, was Master of Ceremonies. All Omaha turned out for monster welcome to Mix when he rode Tony down main streets.

Ludwig Berger, who directed "The Waltz Dream" and other successful pictures made abroad, has just been signed by Paramount to make one picture.



"Glorious Betsy" is Dolores Costello's next for Warner Bros.

The Gaumont Company Ltd. are preparing to produce a film version of the old melodrama "The Dumb Man of Manchester" now running at the Everyman's Theatre, Hampstead. This famous old play is full of excellent screen material and the Gaumont adaptation is well advanced in anticipation of early production.

Joan Crawford will have the feminine lead opposite John Gilbert in "Four Walls," Metro-Goldwyn-Mayer's adaptation of the Broadway stage hit of the same name, by Dana Burnet and George Abbott, which is shortly to go into production under William Nigh's direction.

Joseph Marievsky, erswhile featured player and stage manager of the Chauve-Souris, has decided to remain in Hollywood and play in motion pictures. He has his first important role in Norma Talmadge's second United Artists picture, "The Woman Disputed," which is being directed by Henry King.



Lars Hanson is playing the male lead in "The Wind," a Metro-Goldwyn-Mayer feature starring Lillian Gish and directed by Victor Seastrom.

Marie Prevost has been assigned to the only feminine role in "The Racket," the underworld story starring Thomas Meighan based upon the popular play of the same name by Bartlett Cormack. Miss Prevost was selected from more than a score of applicants by Howard Hughes, President of the Caddo Company, producer. Paramount will distribute the film.

Metro-Goldwyn-Mayer's South Seas expedition, filming "Southern Skies" at Papeete, is expected to return to civilization within two months, according to reports from Monte Blue, who plays the lead. The company, 60 strong has been nearly four months in the islands.

Another director to be re-signed by Carl Laemmle is Wesley Ruggles, whose clever handling of the Laura La Plante pictures, "Finders Keepers" and "Silk Stockings" determined Mr. Laemmle to secure Ruggles for the direction of Miss La Plante in "One Rainy Night," upon which work has just been started.

Coming



"Wild Geese"

Helen Lynch — who played the part of a tough blonde in George Bancroft's "The Showdown" — has been added to the cast of Clara Bow's next Paramount picture, "Ladies of the Mob." Robert T. Haines and Lorraine Rivero also will be in the cast. Richard Arlen is leading man and William Wellman is director.

Arthur Lubin, who played a French dandy with John Gilbert in "Bardeleys the Magnificent," is playing a far different role, as an Australian pioneer and explorer in Tim McCoy's new Metro-Goldwyn-Mayer vehicle "The Bushranger," a romance of the Australian plains.

"The Battle of the Sexes," the D. W. Griffith United Artists Picture to follow the current "Drums of Love," was made by the same director in 1913, in five reels, at a cost of \$2,500. The cast of that picture included Lillian Gish, Owen Moore, Robert Harron, Mary Alden and Donald Crisp. In six months the picture earned \$480,000, showing a profit to Griffith and his organization of \$400,000, after releasing expenses had been made.

The modern version of "The Battle of the Sexes," which Griffith is now making at the United Artists Studio in Hollywood, will cost approximately half a million dollars. Its cast includes Jean Hersholt, Phyllis Haver, Belle Bennett, Sally O'Neil, William Bakewell and John Harron.

Ramon Novarro, Metro-Goldwyn-Mayer star, will spend the next three months in Europe.

A screen version of "Danger Street," Harold McGrath's well known novel which appeared in the Red Book Magazine, went into production this week at FBO under the direction of Ralph Ince. Warner Baxter, who played the male lead in "Ramona" with Dolores Del Rio, is the hero, with Duke Martin, Frank Mills, Bob Perry, Harry Allen Grant and Ole M. Ness in supporting roles.

Anita Page, who has been hailed as the most promising newcomer of the season at the Metro-Goldwyn-Mayer lot and whose first featured part was the feminine lead in William Haines' new film, now titled, "Telling the World," will play opposite another star in her next picture. She has been given the lead opposite Lon Chaney in the latter's new vehicle, "Easy Money," which Jack Conway will direct from an original story of underworld life by A. P. Younger.

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